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The Influence of E. T. A. Hoffmann

upon Eduard Moerike

as seen in their Maerchen

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THE INFLUENCE OF E. T. A. HOFFMANN UPON
EDUARD MOERIKE AS SEEN IN THEIR
MAERCHEN

by

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

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Chapter I.

With the Romanticists, the "Maerchen" was a favorite form of literary expression. The "Volksmaerchen" of the Grimm brothers were the models of all collectors and writers of "Maerchen" of that time. The "Volksmaerchen" as defined by Wieland in the latter part of the eighteenth century had changed but little. He said, "The 'Volksmaerchen' is no romance or recital of such episodes which could really happen. It idealizes the world and can only be made real in so far as there is created an environment which imagination grants reality for the time being." These "Maerchen" were simple tales based upon legends, or great folk epics, in which there was represented a fairy world with fairylike creatures, who acted their assigned parts, in their respective ways. Their charm lay in the fact that they could be related to children and grown people alike, and did not lose any of their content by changes in rhetorical structure. They were not the product of some inspired creative genius but they were the work of some writer, who took these folktales and legends, saw their possibilities and worked them over into a new setting.

In the earlier Romantic period Ludwig Tieck began to introduce other elements into this simple "Volksmaerchen". Tieck held that there was something of nature left in men, which gave them a direct feeling of sympathy with nature. He found out that there must be a state of mind in the romantic writer which will make him see his fantastic creatures. In order to do this nature must be made to respond to the writer's mind, and spirits, elves, and fairies become more realistic to him than

his common acquaintances. The results of such changes in the "Volksmaerchen" were called "Naturmaerchen". The best examples of this class are Tieck's "Blonder Eckbert", "Von Getreuen Eckart und dem Pannhaeuser", and "Der Runenberg". In the latter he becomes almost a real Romanticist and this piece was a model for Hoffmann in his tale, "Die Bergwerke zu Falun". Tieck gave the Romanticists some new ideas of psychological interest and traced the combination of real and unreal, of somnambulism and haunted characters. His pioneer work awakened enthusiasm in all the later Romanticists and there is a direct transition from Tieck to Hoffmann.

The result of the fantastic and artistic treatment of the "Volksmaerchen" as we find it in E. T. A. Hoffmann, is called the romantic "Kunstmaerchen". One can not say that it is of higher literary value than the "Volksmaerchen" because in many features it diametrically opposes the latter. It makes use of the same old legends and tales for the most part but one would hardly recognize them. The development of the "Kunstmaerchen" and its most salient features are best portrayed by a review of Hoffmann's style and method.

In one of his works, "Die Serapionsbrueder", speaking of the "Maerchen", Hoffmann says, "It was customary in the past to give all 'Maerchen' a setting in the Orient and to pattern the oriental characteristics. Merely touching upon the customs of the Orient, they created a world which hung suspended in the air and passed as a vision before one's eyes. Therefore these tales failed to excite the imagination and remained cold and distant. I think the base of this Jacob's ladder, upon which one wishes to ascend must be placed in real life so that everyone

can climb up. When one finds that one has gradually ascended higher into a fantastic world, one will believe that this imaginative realm belongs into one's real life and is in fact the most precious side of it." This is the new idea of the "Maerchen" which introduces a combination of the romantic and the realistic elements.

In his 'Maerchen', "Der Nuszknacker und Mausekoenig", Hoffmann tells us that Tieck, whom he calls the creator of the most wide awake "Maerchen", has made his fantastic characters express some learned remarks and that this is in accordance with his ideas of the possibilities of the "Maerchen". He holds that there should be a gradually progressing story, containing a certain innocent course of action, which charms the soul as any mild, fantastic music. The product of the imagination shall not leave in the mind any rough after-effects. Hoffmann realizes the difficulty of combining the real and the fantastic in such an effective and convincing way. In the same "Maerchen" he tells us, "It is however a daring undertaking to play the height of the imaginative in real life, and to put enchanter's caps upon seriousminded people, so that they may glide through the streets in broad daylight like fabulous spirits, and one is deceived in his own neighbors." Hoffmann really did this in his "Maerchen". He tells us in his autobiographical sketch, "Des Vetter's Eckfenster", how he sat at the window and looked down upon the lively groups of people in the market place. He would pick out certain individuals, who interested him, with his magnifying glass and follow them. Among the servant girls and laborers, he saw an opportunity to trace a certain ideal of courtesy and social convention. He took these

characters into the "fantastic world of his own dreams" and transformed them by a few skillful touches into the most abnormal monstrosities. His imagination could make a giant out of a common miner or a thistle out of a young lover, with equal artfulness and success. He is the only Romanticist who dared to place his "Maerchen" so boldly in an everyday setting and who was successful in transporting his readers from the real into the unreal without a jar. No German writer has ever been able to follow him in this respect.

It is naturally true that the introduction of the romantic elements into the realistic story will create an ironical tone "which will awaken the sluggish mind and like a trickster, against its protests, will lead it gradually into its strange, mystic realm." Some people, Hoffmann thinks, especially those who never have been children will shrug their shoulders, shake their heads and say that it is all the product of a madman, or that a violent fever has caused such fantastic creations. But this is not the case with Hoffmann. His "Maerchen" are not the products of a diseased imagination or of long, sleepless nights and violent fevers.

Hoffmann had the Romantic temperament and when he undertook to work on "Maerchen" we could expect no other results than those which we actually find. His works are the richest fruits of romantic art. He agrees with Novalis, that, "A 'Maerchen' is a dream picture without any connection, an ensemble of the wonderful."

This idea of the wonderful and the fantastic is brought out in Hoffmann's "Die Elixiere des Teufels". He tells us there that many people hold that the wonderful has all disappeared from the

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earth, but he does not agree with them. For him the wonders still remain. He follows the ideas of Tieck in this. It means for both of them a union of man and nature. In "Die Automate", Hoffmann embodies these ideas more clearly. In this work he portrays a life where man and nature still were in close communication. The music of the spheres and the demon voices of Ceylon^{*} were to him remnants of those musical sounds with which nature greeted man in former ages. His childish soul, which was torn by uncanny forces in spite of its pursuit after the wonderful, longed for the naive and the simple.

His "Maerchen" are an allegory of poetry. He chooses men and women who have not become such realistic individuals that they have outlived all their fancies. We see it in the dwarf in "Klein Zaches" or in the student Anselmus in "Der Goldene Topf". He watches these characters against opposing forces and then effects their development. He introduces us to these common every-day characters, describes them to us, and then places them in realistic environment. When we are about "to lean back, so to speak, and enjoy them", by a few artful touches, he miraculously transports us into a fairy world. Hoffmann does not try to create a realm of fairy lore. As soon as he introduces human beings into his fantastic dreamworld, their own inner soul conflict creates the imaginative realm of the story. It may seem impossible that he should succeed in doing this without injuring his other characters, but it is here that Hoffmann shows his artistic genius. He makes the other characters of the tale sympathize with the reader and thus presents the hero in the most ridiculous light. Usually a side character presents to the hero the two alternate fates,

^{*} S. W. "Die Automate", page 110.

and points out to him his inevitable role. At the end the test comes, all opposing forces are destroyed and the hero is consecrated. The force which has caused the action is entirely mythical.

There are several types of character portrayal in Hoffmann. Two of these are very general. We find such a character as Archivarius Lindhorst figure again in a similar way in "Meister Floh" and in "Klein Zaches". The second type is that of the young man who is a slave to everything which is beautiful. The student Anselmus in "Der Goldene Topf" portrays this type. He contains all the ennobling characteristics of the heroes of the court epics and this is not strange, as Hoffmann makes use of the motives of the court epics. There is a similarity between "Tristan and Isolde" and "Klein Zaches". The treasure of "Der Goldene Topf" reminds one of the holy grail in "Parzival" and so there are found other similarities in a careful analysis of Hoffmann's "Maerchen". This Parzival type of a young man is found again in Peregrinus Tysz of "Meister Floh", in Eugenius of "Dama fastuosa", and in the sentimental Balthasar of "Klein Zaches".

We find in Hoffmann a love for haunted places and haunted characters. In the tale, "Der Doppelgänger" and "Die Elixiere des Teufels", we have his most successful attempts at the haunted hero. In the latter he makes us doubt continually who is the real Uledardus and only at the very end of the story does he skillfully bring out an assuring explanation. In almost every "Maerchen" or tale there is the motive of dreams and somnambulism. The parents of Marie in "Der Nuskknacker und Mausekoenig" are certain that she has been dreaming until she produces the seven crowns. Likewise, in "Das Fremde

Kind", we are in doubt as to whether the children really saw the child in the woods and the horrible Pesper. In "Kater Murr" we have a somnambulistic hero.

Another Romantic characteristic in Hoffman is his use of dualism. It seems at times as if he had transferred this dualism from his own nature into his writings. There are examples of this in all of his "Maerchen". In "Meister Floh", George Pepusch turns out to be a thistle and Doetje Elverdink is the princess Gamabeh. In the final scene of "Prinzessin Brambilla" the prince Chiapperi and the princess Brambilla are the actor Giglio and his sweetheart Giacinta, a dressmaker. The Fraulein von Rosenschoen in "Klein Zaches" becomes identified with the fairy Rosabelverde, and the doctor Albanus with the magician. In "Das Fremde Kind", Magister Tinte and the gnome Pesper are one and the same.

Some mention must be made of Hoffman's skill in putting life into inanimate objects. In "Der Goldene Topf" the knocker at the door becomes changed into a grinning face, which frightens the poor Anselmus. The scene of the battle among the Hussars, the dolls and the mice in "Der Nuszknacker and Mausekoenig" is a good illustration of such a flight of fancy. In "Die Koenigsbraut", the vegetables in the garden become alive and there results a charming vegetable kingdom of various ranks with a carrot for King. In "Kater Murr" we have the autobiography of a cat, in "Das Fremde Kind", a fly becomes tutor and the nutcracker of "Der Nuszkancker and Mausekoenig" becomes a living figure in the "Maerchen". There are other examples of this, ranging from a most convincing transformation to the wildest creations of fancy,

such as the enlivening of pictures or giving a flea the power to enable its owner to read the thoughts of other men.

The humor of Hoffmann consists chiefly of his satire. He hated the narrowminded and pedantic man and loved to belittle him. He uses specific irony but little; always he hints at a world of blissful contentment. Then we find too in him the satire and humor of the artist who finds pleasure in portraying and tearing down materials. There is a clever parody on Berlin military organization in the "Nuszkacker and Mausekoenig". "Kater Murr" is a parody on the enlightenment and his own sentimentalism. Peter Schoenfeld, the barber in "Die Elixiere des Teufels", is one of his most humorous characters. We can picture to ourselves the little man with his red nose, small beady eyes, large chin, wearing a redcoat and carrying around a comb and his scissors. The witty remarks which he makes do not sound like the wit of an insane person, and we feel that Peter Schoenfeld sees situations more clearly than his guards. To be sure, he was not in his right calling, for the comic stage would have suited him better than the barbers trade.

There is a deep underlying meaning to almost all of Hoffmann's "Maerchen". It seems to me as if his writings were merely his own thoughts on religion, art and politics, clothed in a fantastic vestment. In "Der goldene Topf", where he presents the subconscious life of the poet, he clothes it in such splendid irony that only the careful reader recognizes its hidden thoughts. Hoffmann does not moralize or preach. He is an artist, who works primarily to please the artistic sense but who hopes to say something worth while. As

a romanticist, he is not restricted by the laws of the classic writer, but as an artist he makes laws and bounds for himself and always creates plastically.

Chapter II.

After the close of the Romantic period the 'Maerchen' gradually reassumed its pre-Romantic characteristics. It became once more a 'Volksmaerchen' of the same genre as that of the Grimm brothers and maintained its former popularity. This form of literary expression appealed to most of the writers of the time and, as one of the Swabian school to Eduard Moerike. In 'Maler Nolten', his only long novel, Moerike tells us what his ideas are on artistic and literary expression. According to his view, the world, which appeals to the child artistically must retain this same artistic appearance for the man. "Maerchenhaft fuehl ich mich selbst mit aufgeschlossenen Sinnen" is another way he puts it in his poem, 'Die Waldidylle'. To such a man undoubtedly there would be a strong attractive power in Romanticism which was influencing almost all of the writers of his period. There is, however, something singular about Moerike in that he does not confine himself to the Swabian school and Romanticism but comes to be intimately connected with the classicists and especially with Goethe. He was much more individualistic, realistic and modern than the romanticists but most of his material is far from being classic. On the whole, we may class his works as a combination of the classic and the romantic.

Moerike maintained throughout his lifetime the naive freshness of a child. He was primarily interested in nature as it existed about him but early began to show an inclination for the secret and supernatural. A living, rich imagination was at work in his childish plays. The fairy tales which his mother told him influenced him to invent some of his own for the amusement of his sisters and brothers. In long

rambles through the woods he frequented places which were very instrumental in quickening his imaginative power. With his friend Ludwig Bauer, he would withdraw into dark recesses reading Homer, Shakespeare and Goethe or indulging in pictures of imaginative production.* He created an imaginative country called Orplid which he not only peopled, but fitted out completely with a political, social and religious organization. This island was later used in his fantastic by-play, 'Der Letzte Koenig von Orplid'. With Bauer he composed fairy tales, whose main characters became a part of their daily life. He later calls this the happiest time of his life and longs for a single "ray of that artistic sun" which would warm him to new effort in the same direction of imaginative creation. Gradually he became more and more interested in Romanticism and was enchanted with Jean Paul and E. P. A. Hoffmann.^o All this time Moerike gathered material for his later productions, but he was not at all in haste to create; he preferred to collect for future use. His letters show how he enjoyed this life of imaginative indulgence. He is a veritable "virtuoso of dreams" and tries to convince his friends that he has been in a partly somnambulistic state on one occasion. Under the influence of such a temperament he wrote his 'Maler Nolten' with the by-play, 'Der Letzte Koenig von Orplid'.

As one may expect from a lover of truth and nature, Moerike was not contented with these fantastic excesses into which he was rapidly sinking. He longed, with utmost fervor for a purer more realistic insight into nature. The humorous and wide awake came to appeal to him more and more. Wherever he went he studied people and

* Harry Mayne - "Eduard Moerike", page 77ff.

^o Harry Mayne - "Eduard Moerike", page 80.

he never forgot them. Years after his visit to Straszbourg there appear in "Das Stuttgarter Hutzelmännlein", women wearing silver colored caps such as the women of Straszbourg wore. It took him a long time to learn to mingle in society. He believed that an artistic nature could not endure an active social life; but, if it hopes to maintain self-control, must be left to find enjoyment in its own self. He withdrew from the flowing stream of existence and his character lacks the resultant steeling against environment.

The artistic temperament of Moerike gave him a live interest in music and art. Mozart struck in him the most sympathetic cords and his favorite compositions were "Don Juan" and "Figaro". Only an artist with a clear musical conception could have described music in such expressive prose as he did in "Mozart auf der Reise nach Prag". His passionate nature led him to express his musical emotions as best he could in his poems. These are not the studied production of a foreign material but the expression of his own innermost nature. His poetry is always a part of his own experience, even though he may have felt it only in imagination. At all times he is an optimist. His epics are of a fantastic nature such as his "Schiffer und Nixen Maerchen".

Moerike's interest in painting was even greater than his interest in music. He hesitated for a long time whether to fit himself for an artistic or a literary career. The hero of "Maler Nolten", who is the incarnation of his own youthful development is an artist. In Moritz von Schwind, Moerike saw the embodiment of his own ideas in the motives of color and subject matter. In his collection of caricatures we find some very good specimens which show us that he was quite skilled

in portraying realistically. This ability was of utmost importance to him in his writing, especially in his character portrayal.

The natural disposition of Moerike far outweighed his intellectual inclinations. He hated the systematic properties of mathematics, and philosophy appealed to him only in so far as it was in accordance with his inclination for the mystic and artistic. He was attracted by the pantheism of Spinoza and with his friend, Justinus Kerner, pursued the study of the Transcendentalists.* This was in accordance with the common Swabian temperament. He studied Schelling's views on the unity of man and nature and came to look upon nature and spirit as merely divided powers.

Moerike was not very deeply interested in the social, religious, or political problems of his age and hence does not give any moralizing dissertations. The only attempt at a moral is in his "Maerchen", "Der Bauer und sein Sohn", where he preaches against the abuse of dumb animals.

Through a study of the chief characteristics of Moerike as a man and as a writer, we are prepared to appreciate the "Maerchen", which are written at various times in his literary career. These "Maerchen", are for the most part tales based upon the legendary material of Swabian folk-lore. There are some exception, however, in the "Kunstmaerchen", "Die Hand der Iezerte" and in his poetic "Schiffer und Nixen Maerchen". They are in general of an entirely different nature than the romantic "Kunstmaerchen" of Hoffmann, with which it is our object to compare them.

* Harry Mayne - "Eduard Moerike" - page 198.

The "Maerchen" of Moerike are based upon the simple folk tales. They lack any philosophical discussions, or underlying thoughts of religion and art such as we find them in Hoffmann. Moerike always held definite bounds in his "Maerchen" contrary to the formless creations of the Romanticists, who influenced him. It is not strange that we find this contrast in the works of Moerike, for he was primarily an artist, and as such had to create within a certain limited area. The ironical tone of Hoffmann's tales is entirely lacking in his "Maerchen", and herein he differs from the Romantic school very decidedly. It was considered necessary in romantic "Maerchen" to treat the tale in an ironical tone in order to convince the reader that one did not believe in one's own wild fancies. The skillful, artistic Moerike gave such material a tone of roguish humor, which gave his "Maerchen" poetic warmth, at the same time maintaining its logical sequence. We see this humorous touch in such manifold variations as the barber in "Der Letzte Koenig von Orplid", or in the grotesque Suckelbrost in "Das Maerchen vom Sicherem Mann". Both men appeal to us as fellow beings, and yet there is about them something strangely unique, which makes them doubly attractive. The little barber and the big giant are both described so charmingly that the French dandy and the giant with the big boots are quite familiar figures to us.

Although Moerike did not take part in the activities of public life, he drew from the present all the enjoyment of a nature poet and did not venture into those realms of catholic admiration for the middle ages as did the majority of the Romanticists. The present held for him all the charm needed for poetic and artistic expression. It is true, there could have been a different appeal to him had he been willing

to devote himself to the natural inclinations of his mind in his earlier years, but in his later life this was no longer possible.

The Romanticists, in their Kunstmaerchen, usually dealt with nature subjectively. In this Moerike did not follow them to any extent for the life about him, nature appealed to him in its actuality. He may be called a "realistic" romanticist, such as we find in Homer or Goethe.

There are many minor contrasting features between Moerike and Hoffmann, both in their lives and in their works. While Hoffmann was to a considerable degree influenced by commercial considerations, Moerike never wrote for monetary returns. In fact, he would not undertake any work with the understanding that it was to be finished within a certain period of time. With him it was wholly a matter of artistic enjoyment and recreation. He followed Goethe, whom both men admired, in this. There is further contrast in their works in the mystic element of Hoffmann which does not appear in Moerike's "Maerchen". This does not mean that fatalism did not attract Moerike, for it did, and was in truth one of the most vital influences which Romanticism exerted upon him as is seen in his novel "Maler Nolten". The meaning here is, that there was no presentation of two alternate fates to the heroes of Moerike, as there was to those of Hoffmann in their "Maerchen".

We may justly speak of Hoffmann both as an ardent admirer and a cold critic, but of Moerike we can only see the warm, enthusiastic spirit. This is due greatly to their contact with nature. For the most part, Hoffmann saw nature from, "Des Vetter's Eckfenster", while Moerike was acquainted with it at first hand. Long rambles in the woods

and visits here and there brought him in contact with a greater variety of situations and people.

The instances of religious expressions in Moerike show us that he had the moral conception of religion as compared with the aesthetic view of Hoffmann. For this reason, we can see how different the general appeal of both kinds of Maerchen would be.

To Hoffmann, the life in reality was not the prime purpose of man's existence, but only this transportation to a land of poesy could make him perfectly happy. Moerike, on the other hand, granted peace and happiness to his men and women in this realistic world and made them feel his own contentment as he expressed it in "Der Alte Turmhahn".

Chapter III.

Although it is true that we see in Hoffmann the more extreme indulgences of the Romanticists, and in Moerike an individualistic and realistic strain of a classic nature, still there are many points of similarity in the two men. The romantic interests of Moerike's earlier manhood stayed with him during his entire lifetime and it is only in his last work, "Mozart auf der Reise nach Prag" that he begins to write historically. In "Maler Nolten" he tells us that most of his works are far from being romantic and still in the same work he must confess that romanticism runs in his very veins. There was always a fascination for him in the works of Ludwig Tieck, Jean Paul and E. T. A. Hoffmann, and biographers tell us that he read them with much interest. Their influence is shown in his somnambulism, hallucinations, and haunted characters. From Tieck he has borrowed some pathological motives which we see in such characters as Agnes and Larkins in his "Maler Nolten". The influence of Jean Paul is seen in the problematical Larkins also, and in Agnes and her father. With Justinus Koerner, he indulged in appearances, dreams, prophecies, magnetism and galvanism. He believed in haunted houses and always tried to see something supernatural in any strange situation. At one time he spent his time visiting the seances of the spiritualists. Moerike also loved to indulge in melancholy dreams and tells us that he is a hypochondriac who can laugh at his cares and sorrows in the next moment.

When we are about to see the romantic influences in Moerike we must, however, always remember that he was constantly striving to escape from the romantic tendencies. His criticism of Romanticism

is best seen in "Maler Nolten". Here he tells us that the artist is a daredevil, who makes art walk upon its head because walking upon two feet is too commonplace. He accuses him of drawing such absurdities which necessarily sicken people, and of scorning the pure motives of the simple and beautiful. With these two counteracting forces at work within him, Moerike wrote his first "Maerchen" and these show best the influence of E. P. A. Hoffmann.

A common interest in music, art, and literature was inherent in both Hoffmann and Moerike. This is a characteristic of all the Romanticists for a certain appeal goes forth from these arts which satisfies their imaginative tendency. Next to literature we may say music appealed more to Hoffman, while Moerike found a greater delight in painting. Hoffmann preferred music because, as he says in "DonJuan", it allows an entire resignation of man's thinking powers to artistic enjoyment. Among all of the musicians Mozart made the strongest appeal to both men. In his music, both minds found something fantastic and spiritual which fit in with their own ideas. It was Moerike^{who wrote} the greatest Mozart novel in German literature and Hoffmann's "Don Juan", although much inferior, is classed the second best. In his "Mozart auf der Reise nach Prag", Moerike attempts to give us a few pictures from the life of Mozart. He refrained from reading the musician's biography in order to make this tribute to his favorite composer an original one and he has succeeded wonderfully well. The short novel tells us of one of Mozart's trips to Prague and this was made when he was to appear for the first time in "Don Juan". He stops at a small castle along the way and there are a series of charming little episodes related of his stay here. He

plays for the inmates of the castle a part of his new opera and is overwhelmed with praise and applause. In parting he tells them that he feels as proud as "Ritter Gluck". This reference is made to Hoffmann's "Ritter Gluck" in "Die Nachtstuecke in Callot's Manier", where Gluck is praised by the stranger. One can see a farther influence of Hoffmann in a very homely incident of the novel. Moerike has Mozart's wife tell a little story about her husband in which he had the poor husband going about the room with a fly flap trying to kill flies where there are hardly any, merely to attract his wife's attention. A similar scene is found in Hoffmann's "Maerchen", "Das Fremde Kind", where Herr Brackel goes around the room with a fly flap, striking right and left, trying to kill the big fly, Magister Tinte. The novel is treated by Moerike in a most charmingly realistic way.

In Hoffmann's "Don Juan", he calls this opera of Mozart a perfectly composed masterpiece. He sees in it practically the same things which Moerike felt although Moerike had not the power to express them so fantastically. Hoffmann indulges in wild flights of fancy in his novel, while Moerike is content with a simple, realistic tale. They both felt in the opera, "Don Juan", a certain foretaste of the infinite. They saw a spirit-world of strange figures beckoning them into their midst, with inexpressible longing and love. Hoffmann especially, saw in this musical composition a strange world of fantastic orgies and he has "Don Juan's" heroine tell the forlorn Theodor, clearly Hoffmann himself, that only he as a poet and romanticist can feel and understand those romantic realms whence these divine sounds issue. Moerike feels this same understanding between the musician and the poet but the attempt to analyze his feeling for it

in "Don Juan" is too great a task for him. He merely suggests to us parts of the coming work of the great composer and describes ^{them} to us without penetrating into the underlying imaginative realm of music.

Moerike's poem, "Seltsamer Traum" is another Mozart tribute, written to show his appreciation of "Figaro", which we find mentioned in both Hoffmann and Moerike's works.

Berthoven also made an intimate and similar appeal to both music lovers. Moerike learned to appreciate him more in later life but Hoffmann, as musical director, early found in him all the charm of that spirit world, which Moerike attributed to him. The general musical knowledge of these men is shown not only in their subject matter but also in their literary technique. Only a musical artist could have produced such prose as Hoffmann's, "Der Goldene Topf" or Moerike's description of Mozart's playing in "Mozart auf der Reise nach Prag".

The artistic productions in painting also fascinate the romantic temperament of Hoffmann and Moerike. They were both acquainted with Hogarth's paintings, and we see similarities in the works of art in "Maler Nolten" and those in Hoffmann's "Callot's Manier". Moerike uses the paintings at various places in the novel and his hero is an artist. Hoffmann gets the material for a great part of his tales from paintings, such as "Doga and Dogaressa", and the picture motives in "Die Elixiere des Teufels". Their knowledge of art is traced in the skillful character portrayal of both men. They were both caricaturists of no small ability and we find a great number of Moerike's in his collection, which show further romantic influences. There is one, "Die Kaiserin Brimsile", which was clearly drawn with the heroine of Hoffmann's "Prinzessin Bram-

billa" in mind. The artistic understanding of the two men is also seen in the skill which they have in setting bounds for their tales and at the same time portraying plastically.

Moerike's greatest work in the literary field is his only long novel, "Maler Nolten". He wrote it under the influence of the fate tragedy of Romanticism and the novels of Goethe, especially "Die Wahlverwandtschaften" and "Wilhelm Meister". He presents himself to us through the medium of his hero, Nolten. In the course of the story Nolten develops from a fantastic romanticist to a classic genius much as we find it in Moerike's literary career.

The more definite Romantic characteristics are the dream motives of Agnes and Nolten which recall the brother Melardus in "Die Elixiere des Teufels" and his love for Aurelie. There are numerous incidents dealing with Nolten and Konstanze which are obviously written with the same hero of Hoffmann in mind. The use of paintings in the novel is a similar device as that used by Hoffmann in "Callot's Manier". The very material of these paintings is fantastic. There is further frequent mention of haunted characters and we know that Nolten and Larkins are both pursued by apparitions and departed souls. The entire scene in which Konstanze and Nolten are in the grotto is an imaginative creation. Nolten tries to recall whether the occurrence in the cave has not been a trick of his imagination but the reader feels that it was not meant to be so, but that the ghost really appeared to him and that he really heard the voice. The somnambulistic influence of Hoffmann is seen in Agnes. The fate, personified in the gypsy shows the influence of Goethe and Romanticism. The "Maerchen", "Der Letzte Koenig von Orplid" is the

most purely romantic work of Moerike. It is an intermingling of truth and poetry, which neglects all limitations. In his poem, "Maerchen" Moerike seems to give us a picture of his mind at this time. In the first stanza, he says

„Ich will Euch Kunde tun und sagen,
 Von einem fernen Wunderland,
 Ich weiß nicht wer mich hingetragen
 Doch ahn' ich - eine Feiherhand.
 Es herrscht ein wunderfames Talten
 Ein heiliges Geheimnis dort,
 Ich stand betäubt vor den Gestalten,
 In manchem grauenhaften Ort
 Es wird mir geboten für immer zu schweigen,
 Nur eine Erscheinung vermag ich zu zeigen.“

He had gathered the material for this fantastic play and he worked it over many times before it took the form of "Der Letzte Koenig von Orplid". We can see here how this romantic influence held him enthralled in his earlier writings. This fairy play is introduced into his novel, "Maler Nolten" and is necessary in the development of his story. As a comparison with Hoffmann is our object here, we will treat it independently as a romantic "Kunstmaerchen". The tale tells of an imaginary island, Orplid, which reminds us of the typical land of dreams of the romanticist. All the former inhabitants of this island have perished long ago and only their last King is left. He longs in vain to die that he may join the Gods in the fair beyond. There is introduced a young princess of fairies with her train of followers, who encounter the giant, "der sichere Mann".

This fairy queen, Thereile, loves the king Ulmon but dies of disappointed love. When the king sees her funeral procession come down the mountain-side, he throws himself into the sea and drowns. Later the whole procession is also swallowed up by the sea, and Ulmon and Thereile are transported to the land of the goddess Weyla.

The main characters in the world of fairy love of this "Maerchen" are of the Hoffmann nature, namely Ulmon and Thereile who are bound by a charm which can be severed only by Silpelit. Further, we see the romantic influence in the subjective treatment of night, and nature in general. "Die goldengruene luesterne Schlange" of which Thereile speaks is clearly created with one of the three green serpents in Hoffmann's "Der goldene Topf" in mind. From the same tale, we can compare the scene where Anselmus is sighing for another glance from the eyes of his Serpentina to the elvish Ulmon, who also visits the tree and breathes out for the last time his hopeless love for Thereile. We also see similarities in the monk Medardus of "Die Elixiere des Teufels" and Ulmon, who are both torn by their emotions after they have been lured to utmost despair. An excellent example of Morike's humor is found in the scene between Wispel and Gumpracht. This barber who figures several times in the course of the story is introduced, for similar purposes and has many things in common with Peter Schoenfeld in "Die Elixiere des Teufels". The combination of literature, art, and music, the vague setting of the story, the introduction of the shadowless sprites, and the treatment of the material are all Hoffmann-like and romantic. This is the only "Maerchen" of Moerike which we can class as entirely romantic.

The "Maerchenovellen" are the "Maerchen" which have been

written under romantic influence, with however a stronger realistic tendency. The first of these, "Der Schatz" was originally called a novel, but rightly became classes as a "Maerchen". It is a "Volksmaerchen" with the romantic qualities of imagination supplemented by dreams and hallucinations. It is Moerike's first attempt at prose, just as "Der Letzte Koenig von Orplid" was his first dramatic production. It is very obvious that "Der Schatz" was written at a time when Moerike was still under the influence of Tieck and Hoffmann.

Franz Aroogast, the son of a goldsmith, enters the apprenticeship of an uncle, who is the most skilled goldsmith of the capital. His father and mother are both dead and had left Franz only a small package, which he received on the day of his confirmation. This package contained a little book of proverbs and verses. Franz had been born on Easter Sunday and his mother had always told him that on this account, he should always be happy providing he lived righteously and observed all the teachings of his booklet. A special instruction of the book was a proverb, "Let thine first love be thine only love." Franz thought this must refer to a love affair of his early youth. The girl had died and Franz had loved no other girl since then. One day his uncle sent him to Frankfort to buy some jewels. He gave him four hundred florins to pay for the gems. The money was stolen from Franz before he reached Frankfort and he consulted his little book for advice. It assured him that he should recover his money before Cyprian's day if he would fulfill certain conditions. After wandering about for some time at a loss for something to do, he came to a small castle. A mermaid lived in the river near this castle. The young man was welcomed by the inmates of the place and

invited to spend a short time with them. The daughter of the house, Josepha, told him the mermaid's story, who was none other than the former countess of the castle, Irmela. In a dream that night a dwarf appeared to Franz and told him that this mermaid held a treasure which could be obtained only by a child born on Easter Sunday. The restoration of the treasure would also restore the countess to her natural form. On the following morning Franz finds out by accident that Josepha is none other than his first love, Aennchen. His rival comes and has him arrested for theft because he can not account for his uncle's money. Franz proves his innocence. Josepha explains how she recovered from the scarlet fever, which had apparently caused her death. The same woman who had saved her life was the benefactress of Franz. The treasure was now redeemed, the countess restored to her natural form, and Josepha and Franz were happily married.

The way this story is introduced is quite similar to the method which Hoffmann employs in his tales. The company is gathered and the story is told, it is true by Moerike to a casual crowd at a watering place while Hoffmann has his told by a group of friends who gather at night in a club meeting. The characters are introduced in the realistic setting and the readers are suddenly but skillfully led over into fairy-land, in genuine Hoffmann style. The old councilor, who relates the story, in telling of a little home scene which occurred "in meinem Eckfenster" reminds us of Hoffmann in his autobiographic sketch, "In meines Veters Eckfenster". The guidepost which folds its arms and later turns out to be the Ritter von Lotweg, is a creation such as we should expect to find in "Der goldene Topf" or any other Hoffmann tale. The scene of recognition between Josepha and Franz is quite similar to the meeting in "Kater

"Murr" or "Die Elixiere des Teufels". Moerike introduces stories into the main plot much in the same manner as Hoffmann does in "Klein Zaches", "Meister Floh", and other tales. There are scenes in "Der Schatz" which are suggestive of "Der Nuszknacker und Mausekoenig". For instance, the little incident of the dress which Marie is anxious to wear as compared with the new dress which Aennchen is so happy over after her recovery; or of the little man as large as a dateded, who appears on the map of Europe and reminds one of Hoffmann's little "Nuszknacker". The scarlet fever, personified in the fairy Briscarlantina, with her red skirt and shoes and black cap, also the woman who sits by the coffin of Aennchen are genuine Hoffmann creations, such as we find in "Der Nuszknacker und Mausekoenig", and "Der Sandmann". The dream of Aennchen too is almost the exact counterpart of that feverish fancy of Marie and Nathaniel. The Prinzessin Aurora and Prince Ernst Loewegilt von Astern appear to us at first sight as persons who had stepped out of one of Hoffmann's tales into a new setting. There is a certain dualism in "Der Schatz", in Aennchen and Josepha, in the countess and the mermaid, in the gnomes and the thief, in the guidepost and the Ritter von Latweg, and in the Jew and Josepha's sweetheart, which is essentially motivated under the influence of Hoffmann. The young lover, Franz, is a good illustration of the Peregrinus or Anselmus type of Hoffmann. His anxiety to fight and the struggle with his rival are apparently suggested by the same motives which occur in "Klein Zaches", "Meister Floh" and "Kater Murr". The story of the waterynymph has all the imaginative qualities of Hoffmann's "Nympe des Brunnens". The use of dreams is clearly suggested to Moerike by "Der Nuszknacker und Mausekoenig" and "Die Elixiere des Teufels". In both "Maerchen" the dreamer does not know whether he has been dreaming or

waking during his vision but he always received a manifestation of his dream in real life. As Franz recognizes the scene of his dreams, so Marie has the seven crowns of the mouseking, or Medardus finds the Aurelio of his dreams.

This "Maerchen" is an independent work of Moerike as far as the source of the material is concerned but is dependent upon the manner of treatment of the romanticist. A splendid touch of Moerike is seen in the color motive of the green, black, and white, in the knitting of Josepha and the dress of Herr von Roehen.

"Das Stuttgarter Hutzelmaennlein" is another Volksmaerchen with marked romantic treatment, although in general Moerike attempts to produce a wholly original story. Its beginning is in the usual tone of the folktale. There was once upon a time a shoemaker's apprentice named Joe, who had decided to go out into the world to seek his fortune. On the night before his departure, as he was sitting in his room a little man appeared before him. This gnome wore a dirty leather apron and looked at him in a very friendly way. Finally he told Joe that he was the "Hutzelmaennlein" and presented him with two pairs of "good luck" shoes. He was to wear one pair of shoes and the other he should put down along the roadside. In addition, the "Hutzelmaennlein" gave Joe a loaf of "Hutzelbrot", which would always increase as he needed it provided he always kept a rind of it. In return for these favors the apprentice was to bring the gnome a lump of lead which he should find in a certain place. In the morning, the apprentice unfortunately gets the shoes mixed and he had not gone far when he found out that his foot persisted in treading as if it were at a spinning-wheel. This boot was evidently meant for a girl. He met a peasant who took him on his wagon and entertained him on his way to

Blauberen.

In the meantime there is told a story of a water nymph. This mermaid was the daughter of a prince, halfman and half fish, and was married to a water sprite who had banned her from his presence because she was always sad and bore him only dead children. She had a prophecy that she would never give birth to a living child until she had laughed three times. She lived in a spring, called the "Blautopf", and became acquainted with the housekeeper of the convent near there. Through this woman she is finally brought into humorous situations, laughs five times and returns to her husband.

When the apprentice came to this convent, where there was now a different housekeeper, one hundred years had passed since the story of the nymph had taken place. Then Joe went to Ulm where he entered the services of an artful widow. He found out that she had murdered her two husbands and left her service to Blauberen. Here he received the lump of lead and returned home. He met Vronle, the girl who had found the other pair of shoes and married her. The count gives the poor apprentice a house and they live happily.

There are many romantic characteristics in the smaller details of this story. Some of these are found in the strand of pearls which changes into a chain of interlinked mousetails much as the door-knocker of Hoffmann becomes a grinning face, or of the guidepost which folds its arms to the amazement of the young apprentice in "Der Schatz". A combination of the humor of Moerike and the influence of Hoffmann is seen in the bootjack, shaped liked a crab, which runs out at night and catches the fruit thieves. The scene which tells about the little horses and their riders is remindful of Hoffmann's military scene in "Der Nusz-

knacker und Mausekoenig". When we see Joe engaged in his interesting game of cards, we immediately think of a similar scene in Hoffmann's, "Die Elixiere des Teufels".

The introduction of the story of the water nymph shows that Moerike is here entirely in romantic spheres. Hoffmann makes constant use of the same device. The very nymph recalls Hoffmann's mermaid as has been seen in "Der Schatz". The shepherd boy's experience in the "Lau" is another romantic element because it eventually becomes the tie between the realistic world and the main part of the imaginative tale, just as if it were not a mere fantastic creation which has been inserted in the main plot. The historical facts concerning the nymph play both in realism and in the imagination. The introduction of the "Bauren-Schwaiger" or "Haber-geis" and its qualities are convincing that Moerike was strongly influenced by Hoffmann's "Der goldene Topf", namely that it could produce "ein maechtiges und herrliches Getoene" which would silence the guests. This in addition to the fact that it was made of a large amethyst seems to make it almost a counterpart of "der goldene Topf".

The dream motive is again introduced much as we find it in Hoffmann's tales. The dream of the nymph plays into the realistic part of the play just as Marie's dream in "Der Nuszknacker und Mausekoenig" or that of Frau von Brackel in "Das Fremde Kind", do. The housekeeper and her garden are perhaps suggested by the garden in "Die Koenigsbraut". The onion, around which the nymph winds the string of pearls and the pair of scissors reminds one of the carrot in "Die Koenigsbraut" which came up with a ring grown into it. The old alchemist and his experiments were perhaps brought to his mind by Hoffmann's Proper Albanus, or the Archiva-

rius Lindhorst. In "Prinzessin Brambilla", there is mentioned a certain tooth, an ancient treasure, of which Moerike must have been thinking when he tells of the "Krackenfischzahn". From the same tale of Hoffmann he also took the idea of the last scene, where Joe meets Vronle on the rope dancer's balance during the carnival. In Hoffmann's "Prinzessin Brambilla" there are similar carnival scenes where Giglio and Giacinta appear in disguise just as Joe and Vronle do here. The happy ending and the betrothal feast also occur in the story of Hoffmann.

As the flea in "Meister Floh" enables the owner to read other people's thoughts or the devil's elixir to make the drinker happy, so Moerike's lump of lead makes its owner invisible. This is perhaps a motive suggested to all of the later writers by Siegfried's "Parnkappe". The bird of the widow joining into the conversation reminds one of "Kater Murr" and his accomplishments. The love scene with the widow and the teasing which Joe must take are of the same nature as that of the inexperienced student in "Datura fastuosa". We have good evidence that Moerike was interested in the latter tale because he wrote a poem called, "Datura suaveroleus", which deals with thoughts in many ways similar to Hoffmann's story, "Der schoene Stechapfel" or "Datura fastuosa".

There is a short fragment of a "Maerchen" by Moerike, "Das Maerchen vom gewesenen See", which, if we may judge from its beginning, would have been marked by a romantic tendency.

The classic influence in Moerike is best portrayed by his "Maerchen", "Die Hand der Iezerte". It is cold and oriental in its motivation as well as in its setting. It may be called a classic "Kunstmaerchen", and is the only one of its kind among Moerike's works. There

is none of Moerike's characteristic humor to be found here. It is partly a fairy tale and in part the legends of a saint. We can see no distinct influence of any other writer in this creation. It seems to be the result of an attempt of unrestricted fancy trying to create an independent fairy realm somewhere in a misty land of enchantment. It is written in the Old Testament style of the Psalms or Proverbs similar to the compositions which Herder based in the Orient. At the same time it is in the style of the Persian "Arabian Nights". The course of the story runs smoothly and we feel the clear, cold style which it is meant to exemplify. The tale is void of all suggestions from the old romantic influence of Hoffmann.

Among the pure "Volksmaerchen" may be classed "Der Bauer und sein Sohn". This is the only one of Moerike's fairy tales which preaches a moral. It was written in protest to the abuse of dumb brutes. A farmer was in the habit of torturing and maltreating his horse. His son, Frieder, would care for it and feed it secretly. One day when he was doing this an angel appeared and prophesied good things for him and the horse. In the same night Frieder saw the same angel come and get the horse and ride away on it. The angel took it to a wonderful meadow in the woods, which was invisible to others. After the horse had fed and slept here several hours, it was as sleek and fat as any good animal. The King happened to see it and finding no owner for it, took it home and gave it to the queen. The brutal farmer, in the meantime, loses his oxen. They would come back at night and knock on his lattice and ask for food. He finally loses all of his property and his son must herd goats. After three years the King comes back to hunt with the queen. When Frieder sees

his horse he recognizes it and tells one of the servants that it is his father's horse. They ask him to ride it and he does so, proving to them that he has spoken the truth, and he is favored by the king.

This "Maerchen" contains elements of the "Volksmaerchen", the romantic "Maerchen", and the realism of the novel. It contains the usual king and queen and poor boy of the folktale. Then there are the spirits who work for the good of the oppressed, the animals who talk and haunt the farmer, as creations more in line with the Romanticists. The realism is represented by the school scene which explains the old proverb, and by the poverty which gradually comes upon the farmer. There are introduced many superstitions and proverbs from the old folk legends. The moral is direct and there is no satire in it as we find it in Hoffmann.

There are found among Moerike's poems a few "Maerchen" in verse. One is especially interesting because it gives us a better knowledge of the giant in "Der Letzte Koenig von Orplid". This is the "Maerchen vom Sicherem Mann". The giant of this tale was the dread of all the nymphs and spirits of the woods, giantlike in form and dressed in a gray coat and large boots. One day, a son of the goddess Ukyla, from the imaginary island of Orplid, visited him and brought him a message from the gods. They were out of patience with him because he did not fulfill his mission on earth. They ordered him to gather all his wisdom in a book and then to explain it to the departed in the underworld. He is not afraid because "er ist der sichere Mann mit den sicheren Stiefeln". The giant now took some barn doors from the barns of the peasants and tied them together to serve as a book. This caused great consternation among the peasants but the giant wrote his book and then went to Hades. The

devil appeared and tried to keep him from speaking with the dead. "Der sichere Mann" then grabbed the devil by his tail and broke it off. The devil now ran away and the giant took the tail and used it as a bookmark.

Der "Sichere Mann" is apparently an original creation of Moerike. It bears some relation to the giants of the folktales but after it has undergone Moerike's numerous treatment is an entirely new product. The romantic influences are seen in the dualism of Lolegrin, who is a locust and in the intermingling of the real and the unreal. The scenes of the peasants as they give the alarm is quite realistic but in the next few moments we are transported to the spiritworld. The hero, "der sichere Mann", is a romantic character and was created by Moerike with some definite person in mind.

There is a collection of poetic "Maerchen" by Moerike called "Schiffer and Nixen Maerchen", which deals for the most part with material from folklore. "Erzengel Michaels Feder" is based upon a saint's legend of Swabia, which has the atmosphere of the middle ages in which the story plays. "Vom Sieben Nixen Chor", is romantic in its fantastic treatment and this is furthered by the fatalistic power, which overhangs the whole. "Nixe Binsefusz" is clearly an original production of the poet and is treated with the simplicity of the usual folktale. Another typical folk ballad is the poem "Zwei Liebchen". In the last one, "Der Zauberleuchtturm", we have a mixture of the fantastic and the folk legend. The maiden reminds us of Heine's "Loreley" at times and again she appears to us merely as an artistic creation of a poet.

Conclusion.

From a definition of the romantic "Maerchen" and the Volksmaerchen", we have seen the obvious points of resemblance and difference between E. T. A. Hoffmann and Eduard Moerike in their characteristics of development. Further this influence has been traced in the common artistic temperament of Moerike, which even narrowed itself down to an admiration for the same form of expression. In the "Maerchen", it has been pointed out in the common uses of dualism, imaginative character creations, hallucinations and haunted characters. The motive of dreams, a truly romantic device, leads one directly to Hoffmann, who was another veritable "virtuoso of dreams". The subjective way of nature treatment, although not so frequent in Moerike as in Hoffmann, leads us again upon common ground. In the finer comparisons of literary devices which both employed, we have other evidences of this mutual thought which is often innate and again stimulated by the influence of one man upon his reader, such as Moerike was at the earlier stages of his literary career.

In the citation of these common motives and characteristics of our two authors, we have attempted to show in how far we can see an influence of Hoffmann in the works of Moerike, at the same time trying to leave Moerike all the credit he so nobly deserves for his own original touches which are manifested throughout his works.

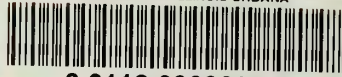
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